

Sonata quasi una Fantasia.

To Countess JULIA GUICCIARDI.

Op. 27, No. 2.

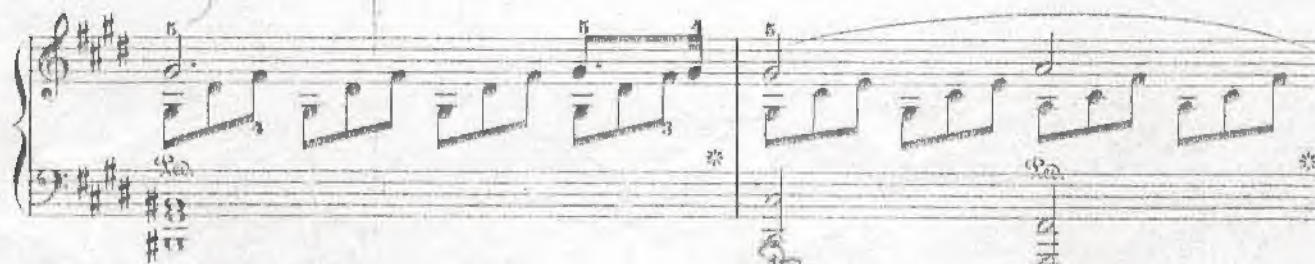
Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-Group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

I. Adagio sostenuto. ($\text{♩} = 52$)

L. van BEETHOVEN.

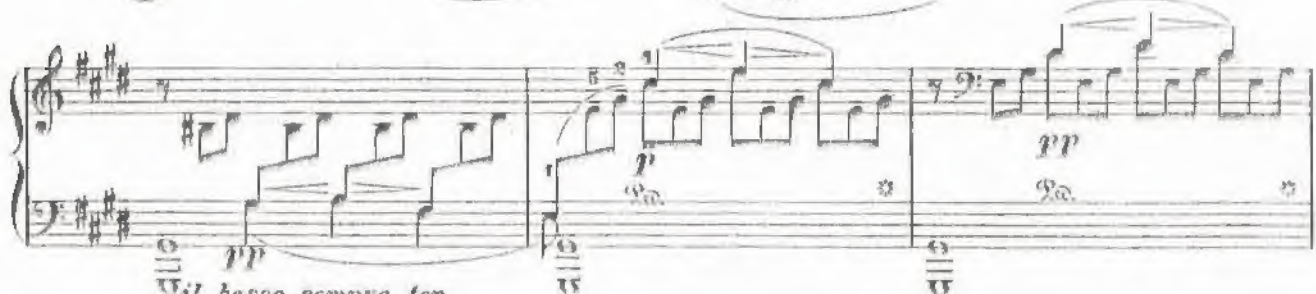
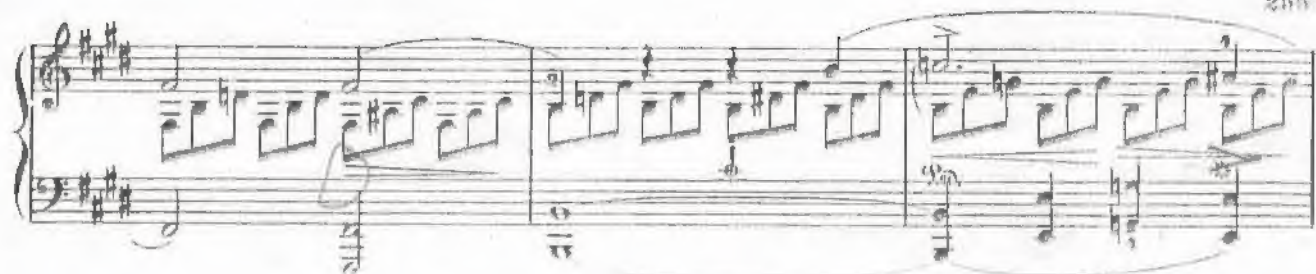
sempre pp e con sordini.

14.



a) It is evident that the highest part, as the melody, requires a firmer touch than the accompanying triplet-figure; and the first note in the latter must never produce the effect of a doubling of the melody in the lower octave.

b) A more frequent use of the pedal than is marked by the editor, and limited here to the most essential passages, is allowable; it is not advisable, however, to take the original directions *sempre senza sordini* (i.e., without dampers) too literally. Copyright, 1894, by G. Schirmer, Inc.




The musical score consists of six systems, each with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamics and performance instructions are written throughout the piece:

- System 1:** Starts with a *pp* (pianissimo) dynamic. A circled section of the first measure is highlighted.
- System 2:** Features a *p* (piano) dynamic, followed by *crese.* (crescendo), *dim.* (diminuendo), and *express.* (espressivo).
- System 3:** Includes a *p* dynamic, followed by *mf* (mezzo-forte), *dim.*, and the instruction *una corda.*
- System 4:** Starts with *poco riten.* (poco ritenuto), followed by *a tempo.* and *pp*. A circled section of the first measure is highlighted. The instruction *più marcato del principio.* appears above the staff.
- System 5:** Includes a *p* dynamic and the instruction *un poco*.
- System 6:** Features *crese.*, *più crese.*, and *p subito.*

a) The player must guard against carrying his hand back with over-anxious haste. For, in any event, a strict pedantic observance of time is out of place in this period, which has rather the character of an improvisation.

più p
pp
a)
sempre legatissimo.
una corda.
mare.
dimin.
slentando.
pp
ppp
attacca subito il seguente.

a) The notes with a dash above them may properly be dwelt upon in such a way as to give them the effect of suspensions, e. g., ; in fact, a utilization of the inner parts, in accordance with the laws of euphony and the course of the modulation, is recommended throughout the piece.